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Not to Be Told

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Loyola Marymount University

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Not To Be Told

Ever since I have learned to dance,

I have loved the dance.

*My soul has never known anything
but that of being a dancer.*

*My mind will never forget being told
never to be a dancer.*

*Constantly fighting for justification
and appreciation from my family,
searching for the answers from God,
struggling within myself for conviction.*

*The struggle between mind and soul remains forever
but not to be told...ever.*



A
pursuant
to the
Shut out
and
CO name

Alicia Okouchi
Loyola Marymount University
May 12, 1995

Choreographic Thesis

The Theme - Intent

Not To Be Told

There is a voice inside that is crying for acknowledgment.

At times it seems so softly pitiful,

and at others, it roars with the thunder.

Moments of appreciation are gratifying for the feast,

but it is the true act of understanding,

that is longing for the respect.

Struggling has been the way for so long,

fighting comes too easy.

We all have our own issues to attend to,

it is the fact of dance, that is mine.

To this day, I still do not know which saying is more true, I live to dance, or I dance to live. Never have I known myself not to be a dancer and never have I known my life without dancing in the agenda. Yet there came a point, a moment in time I shall never forget, when I was literally told, not to be a dancer. For me, the issue was not only about "To be or not to be a dancer," it was about the very core of who I was, that was being forbidden.

As I began brainstorming my piece, I thought of an issue that inspired me, drove me, and challenged me. What makes Alicia tick? What ticks Alicia off? Then in a flash came simplicity in it's most complex fashion, Alicia style. Issues of being a women. Being a women had all of the ingredients to the making of a feast, so I thought.

I am grateful for the idea because it lead me deeper into my soul. It took me to a place more personally possessive than any social issue could ever be, to the very thing called dance. Some may think of dance as being trivial, easy, and fun. What a novel hobby, or what an easy subject to major in. Dance for me, however, has been no easy monopoly game.

I guess because I am such a believer of dance, when someone is ignorant to its' facets, I become enthralled with pain. My pain never comes in the form of pity or understanding. Rather, it manifests itself through my body in full force with a savage vengeance. When I think of all the times dancers have pounded their bodies into the ground, dancing with blood seeping through their shoes, tearing ligaments in efforts for that perfect leap, I am so damaged and appalled, it becomes frightening to feel.

As I stepped forward for the challenge, knowing my intent, I found a piece of music played many times before, but was never truly felt. As I sat on the floor

holding my face in front of the speakers, I actually felt the lyrics absorb into my body in a passionate, but soulful way. "They Won't Go When I Go" let me feel bruised but not broken. Connection was made to feel, survive, and touch. I knew then that I wanted to expressively move the audience.

The foundation is to have a modern lyrical flavor, with a commercial/media presentational style, added as the twist. The element of my piece being modern, will act as my challenge of something new and something different. Throwing my familiarity of commercial/media tools shall enable me to get the confrontational expressive fuse needed to, hopefully, effect the audience.

Since my vision began as a women's piece and transformed into a personal issue, still feeling all of the social issues as well as of course being a women, I still want to use all women dancers for my journey. Because my intention is to fuse the two worlds of concert dance and media dance together, I chose five physically fit, beautiful, strong willed women. Presentation of these beautiful dancers will be expressed through sensuality and sexuality, both fused with desperate jagged edges, all of which searching for the purity in truth.

Each one of the dancers symbolizes me, you, her, them, anybody and everybody searching for the answer. The battle is not easy, the struggle will be felt. No matter what issue is felt, some type of emotion must be the result. The dancers

are beautiful and colorful, they are representational of the bond I have between my friends.

This journey is to be set up "in your face." It is to make "you" feel uncomfortable, desperate but passionate, but never afraid to see. It is to challenge yourself, be honest with yourself, free yourself, and if and when you fall, pick yourself up and go for it again. It will act as a simple reminder to me and anyone and everyone I encounter, that struggling does not have to be bad, as long as you at least do it.

I am one in the same,

but the same is not all.

I alone know the way,

challenge myself,

stay.

The Calendar

C A L L B A C K S

for

A L I C I A O K O U C H I

FRIDAY DECEMBER 2, 1994 2-4pm

4-6 women dancers. lyrical/modernish. technical. expressive.

1. Sasha Bryant *Si MB.*
2. Trishawn Ellis *yes*
3. Michele Lee *yes*
4. Rachel Saydak *yes*
5. Carrie Sayers *yes*
6. Yvonne Watkins *yes P*

* please initial yes or no

* please bring or know your sping schedule

REHEARSAL SCHEDULE for Alicia Okouchi

Name: Milnele Lee

good or bad? If good, but need slightly different hours, state.

Monday 4:30-6:30pm good

Tuesday 5:30-7:30pm good ~~at 7:10 pm (class)~~

Thursday 5:30-7:30pm good ~~after Dec. 22~~

Friday 4:00-6:00pm (after 1st month if I don't teach; 2:30-4:30)

1:00-on good

Saturday good

Sunday 4:00-6:00pm good

5:00-7:00pm

* could you handle 3hr. rehearsals? yes

* rehearsals 2hrs. 2xs a week? yes

* could you afford to buy or put some money towards your costume?

I am having the costumes custom made for aprox. \$40.

I don't know

Please write if available during January. - yes

* May have basketball games every once in awhile.
They are flexible with me.

REHEARSAL SCHEDULE for Alicia Okouchi

Name: Rachel Saydak

good or bad? If good, but need slightly different hours, state.

Monday 4:30-6:30pm

yes

Tuesday 5:30-7:30pm

yes

Thursday 5:30-7:30pm

yes

Friday 4:00-6:00pm (after 1st month if I don't teach; 2:30-4:30)

I forgot
if I have
1 pm class

→ 1:00-on
OR 2 on yes

Saturday

Sunday 4:00-6:00pm

5:00-7:00pm

yes

* could you handle 3hr. rehearsals?

yes

* rehearsals 2hrs. 2xs a week?

yes

* could you afford to buy or put some money towards your costume?

I am having the costumes custom made for approx. \$40.

yes

Please write if available during January.

← after 10th
I'm away Jan 3-10th I can rehearse anytime

Friday ~~from~~ 4-6 is fine but
easier not to — Any other
times are fine

All is flexible ↓

REHEARSAL SCHEDULE for Alicia Okouchi

Name: QACHA

good or bad? If good, but need slightly different hours, state.

Monday 4:30-6:30pm O.K → maybe dif hours
Tuesday 5:30-7:30pm O.K → "
Thursday 5:30-7:30pm bad.
Friday 4:00-6:00pm (after 1st month if I don't teach; 2:30-4:30)
1:00-on good
Saturday -bad- but depending on hours
Sunday 4:00-6:00pm good
5:00-7:00pm good

* could you handle 3hr. rehearsals?

SURE

* rehearsals 2hrs. 2xs a week?

SURE → but better

* could you afford to buy or put some money towards your costume?

I am having the costumes custom made for aprox. \$40. I could

work it out somehow

Please write if available during January.

YES during day

REHEARSAL SCHEDULE for Alicia Okouchi

Name: Trishawn Ellis

good or bad? If good, but need slightly different hours, state.

Monday 4:30-6:30pm

Tuesday 5:30-7:30pm

Thursday 5:30-7:30pm

Friday 4:00-6:00pm (after 1st month if I don't teach; 2:30-4:30)

1:00-on

Saturday

Sunday 4:00-6:00pm

5:00-7:00pm

GOOD

GOOD

BAD

GOOD

* could you handle 3hr. rehearsals?

yes - w/ a little break! ☺

* rehearsals 2hrs. 2xs a week?

yes

* could you afford to buy or put some money towards your costume?

I am having the costumes custom made for aprox. \$40.

yes

Please write if available during January.

Saturdays are very
bad. Everything else
okay!

REHEARSAL SCHEDULE for Alicia Okouchi

Name: Carne

good or bad? If good, but need slightly different hours, state.

Monday 4:30-6:30pm OK
Tuesday 5:30-7:30pm OK
Thursday 5:30-7:30pm OK
Friday 4:00-6:00pm (after 1st month if I don't teach; 2:30-4:30)
1:00-on OK work at 5⁰⁰
Saturday work 9-5
Sunday 4:00-6:00pm
5:00-7:00pm work 9-5

* could you handle 3hr. rehearsals?

yes

* rehearsals 2hrs. 2xs a week?

* could you afford to buy or put some money towards your costume?

I am having the costumes custom made for aprox. \$40.

yes

Please write if available during January.

yes

REHEARSAL SCHEDULE for Alicia Okouchi

Name: James M. Kelly

good or bad? If good, but need slightly different hours, state.

Monday 4:30-6:30pm *yes*

Tuesday 5:30-7:30pm *yes*

Thursday 5:30-7:30pm *yes*

Friday 4:00-6:00pm (after 1st month if I don't teach; 2:30-4:30) *N/O*

1:00-on *yes on 100-on / might work from 5pm until 8:30pm*

Saturday *work 9-5pm ; 6pm on yes (if you have to)*

Sunday 4:00-6:00pm *N/O*

5:00-7:00pm

get off work at 4pm ; r

* could you handle 3hr. rehearsals? *if you have to...*

* rehearsals 2hrs. 2xs a week?

* could you afford to buy or put some money towards your costume?

I am having the costumes custom made for aprox. \$40.

*yes. need
to know ahead
of time*

Please write if available during January.

*yes I will be here
during January*

1995

February

1995

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16 4:15-6:00 First Session Experiment Movements Decide Beginning Solo Play with Formations	17 4:30-6:30 Set Solo and Places Explain Intention Teach First Minute	18
19	20	21	22	23 4:15-6:00 Teach Up To 3:min. Clean 5:45 Judy Mentor	24 2:00 PRELIMINARY STUDENT SHOWING	25
26	27	28				

1995

March

1995

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2 4:15-6:00 Teach Up To 4:min. (Revamp Diagl. To Circle)	3 2:30-4:30 Make Changes Finish Clean	4
5	6	7 4:15-4:45 Review Clean Inspiration	8 4:00 FINAL STUDENT ADJUDICATION	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23 4:00 Costume Measurements with Pamela 4:15-6:00 Make Changes	24 2:45-3:30 Mentor session with Liz Maxwell	25
26	27	28 6:00-8:00 New Changes (Still Symetrical and Frontal)	29	30	31	

1995

April

1995

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9	10	11 6:00-8:00 Final Changes (Not symetrical or as frontal in ending section)	12	13 4:15-5:30 Review Clean	14	15
16 Happy Easter!	17	18 7:30-9:00 Clean Sit Down Talk With Dancers	19 6:00-7:30 TECH in Theatre	20	21 Dress Rehearsal	22
Dress Rehearsal 23	Dress Rehearsal 24	Dress Rehearsal 25	Concert 26	Concert 27	Concert 28	Concert 29
30						

The Budget

Since I was going to not only design my own costumes but have five bodies to fit, I knew the allocated money was not going to be enough. From the first moment of my call backs I was prepared for the additional expenses. On my questionnaire of dates and times, if casted, besides availability, I also asked if each dancer would be will and able to spend up to \$40 for costuming. At this time I thought each piece was allotted only \$50 instead of \$100. Regardless, the dancers knew in advanced and agreed to this expense.

As it was, I paid the added expense of the costumes with my own money. I felt it was right and besides, I fortunately, could afford it. After the \$100 given, I had to pay an extra \$30. However since the students from 1995 were so successful in fundraising, I have a good chance of being reimbursed

The Dancers

Having the vision of fusing commercial/media dance with that of concert dance, I knew I needed and wanted fit beautiful dancers. Choosing all women was just as purposeful as it was meaningful. Since my thesis, at its most raw form, was dealing with the issue of "being a women," I held my call backs for all women. As it turns out, I dove deeper into a more specific personal issue yet kept my thesis very much about, with, and for, in fact that of, "being a women."

Not only was my selection of physically fit and beautiful women dancers essential, they were also to be an assortment of colors and ethnicity's, as multitude as the LMU dance department encompasses. All five of my dancers which consist of Yvonne Watkins, Michele Lee, Sasha Bryant, Carrie Sayers, and Rachel Saydak were all of the above plus possessed the basic technical skill level needed. At my call backs, a surge of energy and surprise for both me and the dancers filled the air. Never before had I see or felt them dance the way they danced that day. They were absolutely energized!

Having all of these assets was of course a plus, but the overwhelming reason why I selected them was for the pure and simple fact of their work ethic. I knew I

hungry dancers ready and willing to be fed. The hard part came on my decision to use only 5 out of the 6 dancers called back.

Trishawn Ellis was the one I left out. At my call backs, I must say, she was absolutely phenomenal! It was definitely a break through for her, as well as the other dancers and myself, to see her move the way she did that day! We all were impressed, thrilled, and very much surprised. It was my decision to not use her because of the time I finally started my piece. Because I had so many ideas and so many events going on, I started my piece later than I anticipated. I certainly wanted to work with Trishawn, as it would have been rewarding as well as challenging for me, but I felt that I was not going to have enough time to *pull*. Then when I nailed my vision down, I felt the five dancers I chose were perfect and no more were needed.

Yvonne Watkins (310) 842-9277

Michele Lee (310) 670-6788

Sasha Bryant (310) 540-1769

Carrie Sayers (310) 645-4206

Rachel Saydak (310) 645-4570

The Journal

My journal is an accumulation of the thoughts, feelings, sensations, and even situations that lead me to and added to the final result of my thesis. Some of the entry's may seem a bit "*Dear Diaryish*," however because of the issue I chose to express evolved from a very personal private place, I used my own experience as the weapons of processing in dissecting and creating my piece. There were many choices that I was effected and influenced by throughout the course of my thesis project.

PROCESS : log of Events

Friday ^{Dec} ~~Jan~~ 30, 1994

On the plane from Hawaii going back to California. I've just finished reading the / my sr. thesis package of stuff - I am excited, nervous, and anxious.

I want to do something totally different as in concert dance arena, yet I'm feeling I also want to "bump up" my commercial dance knowledge.



Visiting my grandparents in Paradise was not a beautiful ~~trip~~ trip this time. Usually I luck out during Xmas time and get nothing but sun and beach time activities. It rained over 1/2 of the time I was there. I had the most enormous fight w/ my granddad and got learned so much about my grandma. I've always been closed to my granddad, but this trip was different. I was truly realizing how sexist traditional, and close minded he was/is. And even though both my granddad + grandma are from the same generation and brought up in Hawaii they have ~~very~~ different "styles" of mind a lot. I am so frustrated w/ sexist attitudes!

Happy New Year!

Sunday January 1, 1995



Had a fantastic celebration last night with all of my "girls." (My clipper girls + Baker girls - friends)

I don't know why but we played and danced to Pat Benatar and loved it.

I've got that aggressive spirit of guitar racing through my body today. A New year, a new me, a better everything!

I want to create something new something different. Does concert dance have to always be soft and yout presentation and extravagance? What about fusing the two worlds together?!!! staying concert - modern dance based (ye know, No jazz walks, hair flash and feeling up your body) ^{in the} but not a kick ^{commercial to} bump up the volume of concert dance.

CONCERT
DANCE



COMMERCIAL
DANCE

Sunday Jan. 8

Just had a meeting w/ Judy
after — what a lovely lady.
Am having a soft light feeling
about choreography. So unlike
my usual self. Soft spoken
does not mean submissive.

Jan 10, Tuesday

Sick of choreographing! These
dancers at Claremont are too
slow — awesome energy, but
not technically trained!

I want to have technical
dancers for my piece.

No more different shapes + sizes
of dancers. Still Definitely
all women — but fit figures.

Friday Jan. 13th!

1st rehearsal w/ Stephanie Gilliland!
She is fierce!
Powerful modern concert
dance is possible!

I want I see I feel
the need to MOVE
to dance
to be technical
to be subtle
to be BOLD!

Music NOTE: Area ^{Opera} (spell?) Love
the twist to it!

Sunday Jan. 15th

Naomi Goldberg - Ballet
movement but Baroque, in place
a lot formations
Her company great people -
her way of choreographing - difficult
to clarify. (esp. for Stanley)
Music monotonous.

Monday, Jan 16

After the first rehearsal w/ Naomi's company, 4 hours of monotonous music, I had a very unsettled night. Physically exhausted, but anxious to get started.

So many thoughts today - can't nail things down. Don't know if an issue I'm die-n to get - be told.

Strange - but I woke up in the middle of the night sweating w/ tears in my eyes - can't remember why.

Saturday, January 28th

So fatigued - all day choreographing for Mt. Carmel. Beautiful dancers. Made me think of expressive, passionate, but also minimal pedestrian movement. Need to feel the entire spectrum of dynamic qualities. Also styles, feelings. Lines, endearing, circular, focuses, breath, aggressive -

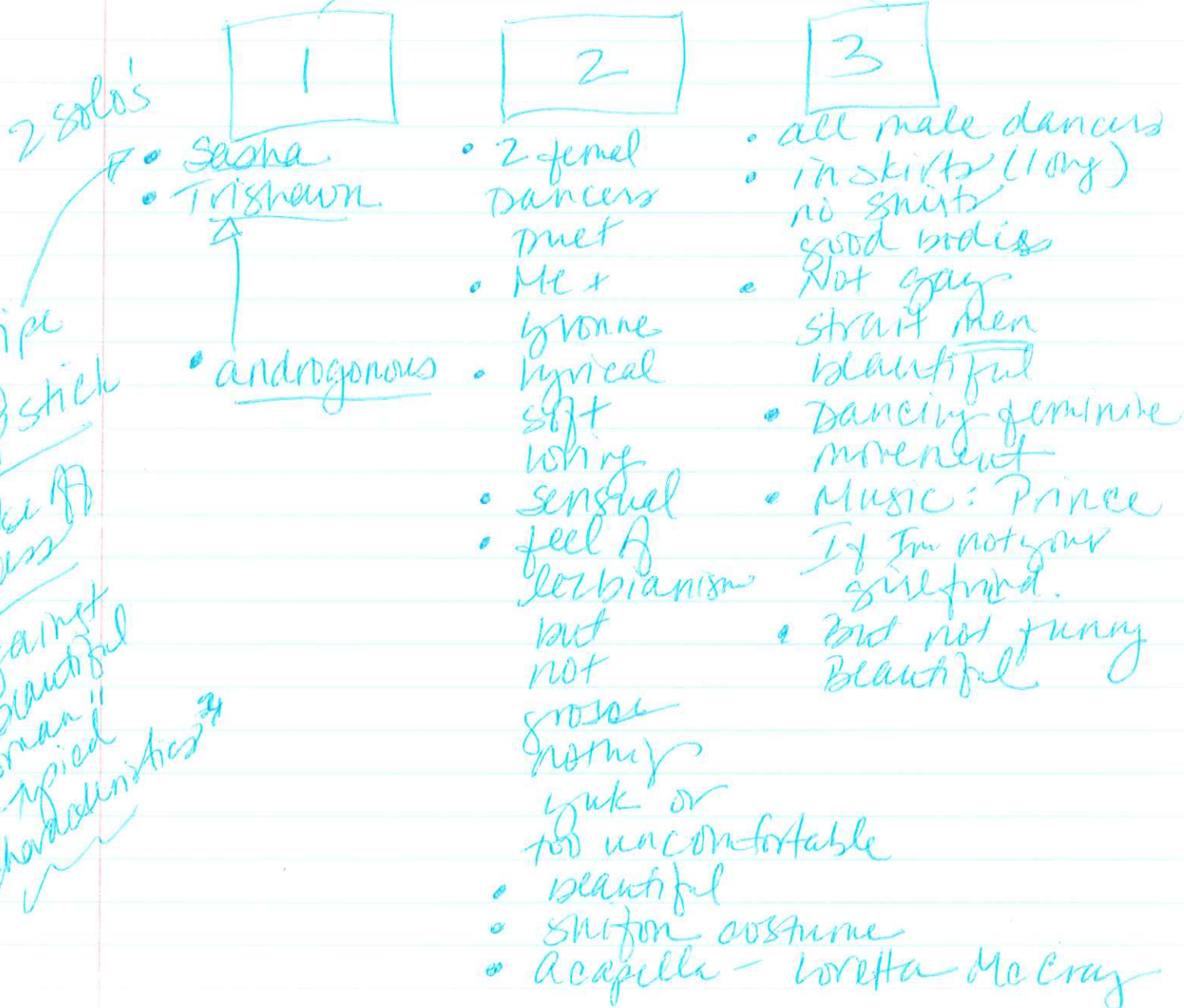
Sunday Feb. 5th

Funny idea.

What's different, something we never done — comedy stuff? But still dance.

Different NOT humorous.

Issue: Gender
Going against a Norm!



male: 1. Ross - Blond ^{White} All American
2. Kia - Black hair Short Persian
3. Quamie - Black African American
4. Mark - Bk hair Mexican
5. Kurt - Brown White

all straight
not too bad of physique
all Non technical dancers (not Quamie?)

good challenge
interesting to watch

twist - of sexuality
but masculine.

Tues. ~~Feb. 1~~ Feb. 1

I usually don't remember 'dreams' I only am left w/ the feelings of the nightmares.

But I have a significant vision that has remained with me from last night.

I see the back of men's heads and as they turn around, their faces are plaster. Consisting of different bold bright colors molded to their face. No colors mixing, very distinct color separation of lines. Not linear, all curved, like patches. Some parts of their face is lifted. Three dimensional, others are flattened. Some sections are bubbled and rough and others are smooth like glass.

^a After these faces turn (all in a row) seeing the colors, feeling uneasy, scared, nervous, frightened, then in a flash they all smudge away like lightning and the colors blend away.

Then it is black.

It's strange, because when I do remember a "dream" it is incredibly detailed.

Sunday Feb 12

Decide ALICIA!

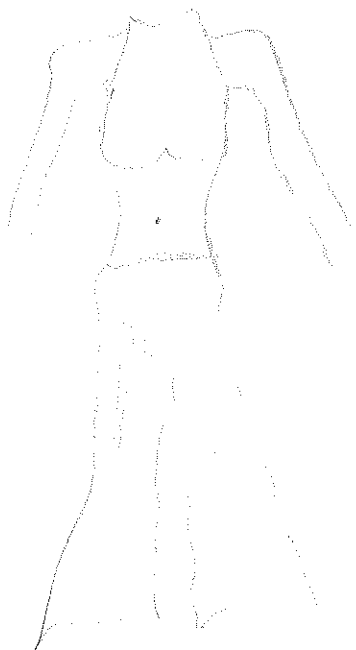
> all women

1. Yvonne
2. Michele
3. Sasha
4. Carrie
5. Rachel

> beautiful costuming
flattering

> see as individuals
but as one.

> different ethnicities
(like my friends)



MUSIC: met w/ Dr. Mark
met w/ his wife

unsuccessful



(trying to find area (opera)
like Stephanie)

Starb? slow, soft, zaca
BOLD loud, end
passion etc.

(she said I could use her
music - but I don't like it
right)

Monday Feb. 13

so FRUSTRATED! (after Diana's rehearsal)

Do NOT want to use music
w/out lyrics. or at least
w/out a soul!

Keep going back to
"they won't go when I go"
by George Michael

From the first moment, just
sorting through my music heard
that song — it grabbed me.
His voice is deep and soulful —
I feel this music.

The rhythm is not a typical
pop tune of $\frac{4}{4}$. + good

But still
classified as "media" music —
popular,

(good for my commercial
aspect —
but also bad —
for my concert dance
challenge)
... FUSION of 2 worlds.

log of events

Thurs. Feb. 14

Telling the anticipation of people of dancers entering and exiting.

Came from Diana McNeil's rehearsal (Monday nite) and in the 3rd movement, w/ the dancers entering + exiting, gave that anticipated type of energy.

Friday Feb. 17th

Just got back from seeing a commercial media dance troupe from Japan called "K-Broadway" @ UCLA. They were incredible technicians?

I loved the movement - action - but I hated the overall presentation. It was like throwing everything in plus the kitchen sink so to speak. It was trick after trick - even the so called "lyrical" pieces were fast thrashing double/triple times of rhythm. There was never a moment to enjoy them as dancers nor what the choreographic intent was.

With this performance I came home extremely edgy. My stomach is feeling shaky + my mind is racing.

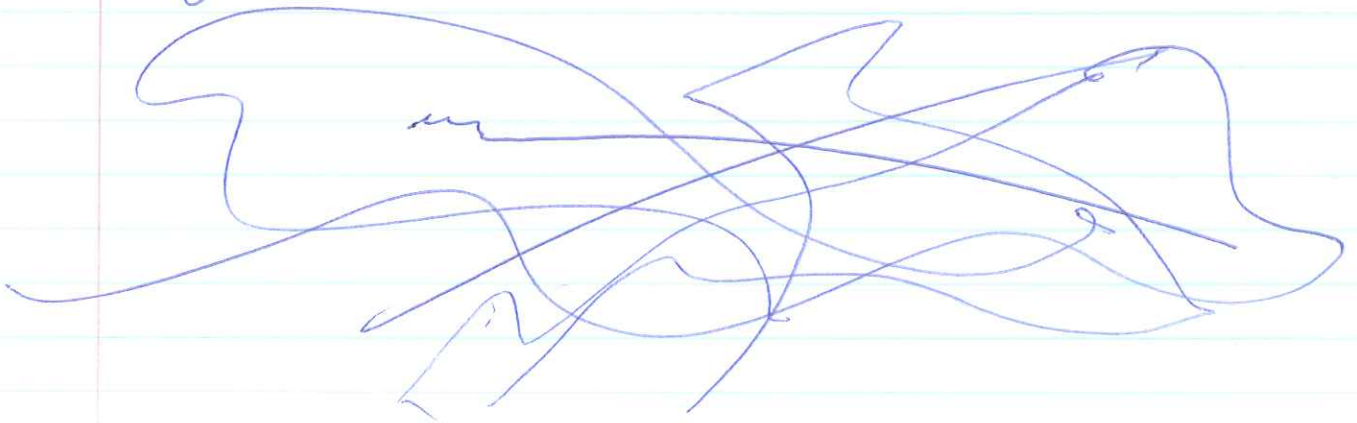
cond.

I can't sleep sleep - but only settle my body and cringe at my thoughts.

I am a commercial jazz based dancer - but I'm changing or rather, EXPANDING. I use to think of dance as being technical feat! who can do the most, best, biggest... WINS! K-Broadway showed me I was WRONG.

Subtle is not my personality, yet I think, I know I can produce it.

⇒ My somewhat nervous dream - if at all it or I was completely even asleep, was filled w/ red. fuzzy + striking linear paths shooting from a black open space. I felt like I needed a second to catch my breath so I could focus on at least one line - Never able to do so - leaving my nervous system in a wreck and my mind unsettled.



Sunday Feb. 19

After LMU Dance Day, seeing the concert's from years past, saw the 'main' style of most pieces. Not that they all didn't have their own unique movement qualities, inventions, etc. But in my mind most of them had two similar elements.

1. Confusion

2. Non-technical based dancing

I kept waiting for them to be moments of coming together. I wasn't satisfied w/ any of it. Except the closest piece for conclusion and YES came from Lutha Robinson's gospel piece. Just giving the dancers and audience MEAT to dig into. NOT only gestures or abstract concepts, but they were dancing, moving, technical, expressive, and passionate! That's what I want! I want my dancers to MOVE. I want them to be surprised what they can do. I want the audience to be taken, enchanted, surprised, touched, moved.

Thurs. Feb. 23

Saw Madonna's video 'Take a Bow'
One section when she is running
and scraping her fingernails
against an old crumbling wall —
open palm, arm extended in back
of her body as she runs + focuses
forward.

— After rehearsal, didn't realize,
but we incorporated that into
my piece. I like it. strange
that I got an arm gesture/movement
from Madonna. haha. Thank. I guess.

??!



Friday, Feb 24

After viewing the Open Gate Theatre
@ LHM —

I got an unsettled stomach
feeling again. I needed disure —
I didn't get it.

Think a piece should either
~~be~~ be bold in ending unknown
or bold in ending up a feeling.
I didn't really or wasn't touched
at all from theme. If anything
I'll go to bed w/ nightmares.

Too separate — from each other.

Many individual pieces.

Too long —

I like short + to the point.

Sat. Feb. 25

Just judged Saddleback dance
competition ~~competition~~

Too many 'typical routines' + dancers.

all I see now are {blobs}

no musicality

rhythm changes

formations didn't evolve + make
sense w/ the next.

Mine must.

Sunday, Feb. 24

Alvin Ailey

(WOW)

How incompetent do I feel!
I'm doubting my dancers,
my choreography, my intention,
my music, my everything!

They filled the stage —
I felt satisfied — unison movements
impact me forcefully.

As dancers — challenge — have to
be ON have to feel each other
have to work together — have to
be together. Individuals but the same
Individual but ONE.

Bold in their movement (b)!

would like more expression
passion more.

I like legst leaps!

I like technical feats! In your face

They won't go when I go
NOT TO BE TOLD

Struggle
hard
searching

No one can tell you
No one knows but you
They don't / won't understand
what I do - where I go - why I am
Society respects and assumes the hard
work and dedication it takes to
be a lawyer - but does not give
same to being a dancer.

The biggest issue practically all my
life has been that of dance.
I remember being told "you will
never be a dancer." That has
scared me for life. It seems that
I am constantly fighting to make
others know how very hard being a
dancer really is. Constantly searching
GOD, FAMILY, FRIENDS, MYSELF.
STRUGGLE CONTINUES.

who do I have to prove myself to.
Why.

Monday, March 4

~~How can~~
like the interesting use of
entrances + exists by Diana's piece.
Don't like the un-feeling
movement qualities.

I've developed a technical
but expressive piece.
I think I like it.

My dancers need to feel themselves
and feel each other.

I want them to be "in the
audiences' lap"
effect + be effected

confrontational
presentational

my dancers are NOT feeling each other
they are just bodies w/ limbs

Am I going to make a difference?

Do I make a difference?

Being a dancer, one must know and
be comfortable w/ the self. Expression
of insecurity, sensuality, danger, love
+ and the like will come out. Let it

March 8 Wednesday

I'm really disappointed w/ my dancers —
It always takes them 2 run-thrus,
2nd one being the best —
But they don't have 2 times in a performance.
Feeling doubtful. { But I'm influenced by
A bit pist off. } others

X Going out to buy a video camera —
help me see what I'm not seeing?

even though
I'd die to admit it, I want people
to like it. I want to hear good
things. I was happy, at the
preliminary student showing to
hear — "wow" from other dancers
watching. That's a good thing.

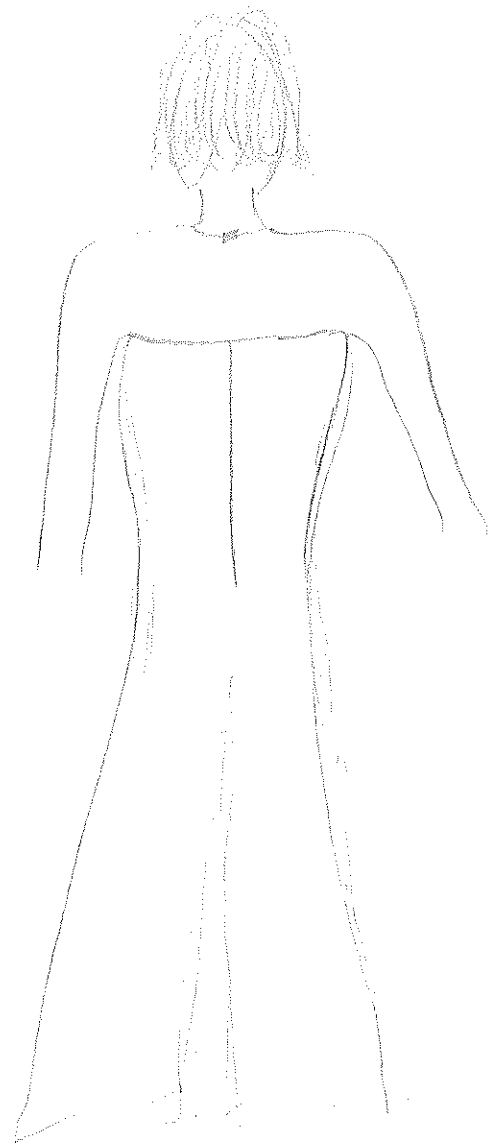
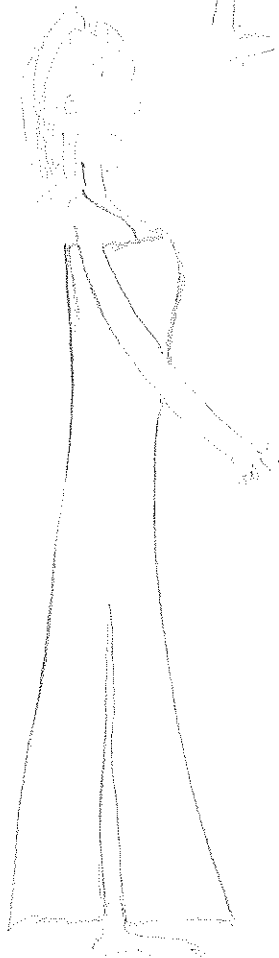
Thurs. March 9

VIDEO TAPED : Study my own
chorography
: NOTES for dancers

Costume and Make-up

FINAL COSTUME Design

* NOTE:
straps → halter top
not cross X.
(everything else same)



FRONT

Original costume
sketch to
inspire

Form
Fitted

— flowing / blouse
pants (legs)
> Not too big
> Not strait leg

— Bare foot

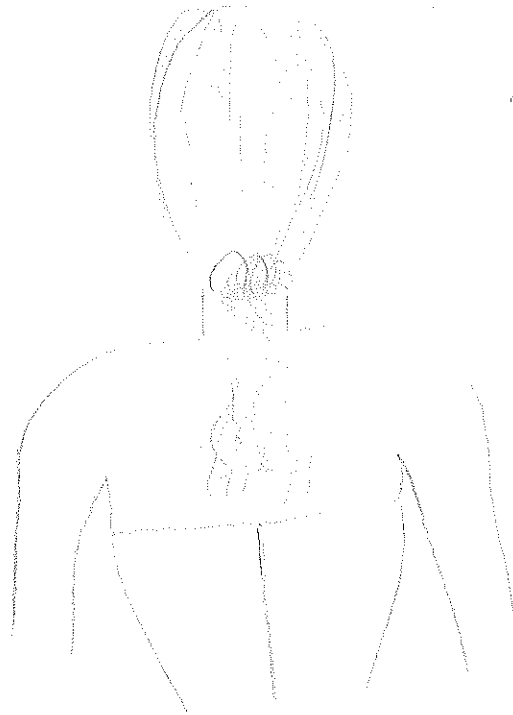
SIDE

BACK

— above knee

— open side
(give more movement
in pants - skirt
type flow)

XXC



Pulled back down
low - flipped & pulled
through - and -
hanging long.

XXE UP



regular accented
stage eyes
• foundation
• right blush
• outstanding
bold lips

THE MUSIC.

"They Won't Go When I Go"
by: George Michael

BASE

Melody

piano

No more

They

↑ on
the
anacrusis
< up beat >

↑ on

gone

6 on
6
6
6
6 BIG MAN
6
6
6)
6 3)
6 3 4
6 3
6 3
6 3
ritard
6 3)
6 3)
6
6 under
6
6
6
6 people
6
6
6 faces
3
3 slows
3 down
3
3
3
3 "hollywood kid"

cont.

3	
3	
3	
3	
3	
3	
3	
6	3 greed
6	3
6	3
6	3
6	3
6	3 ↑ oh
6	3
6	3
6	3
6	6 since
6	6
6	6 KING
6	6 they
6	6
6	6 ↓
6	6
6	6
6	5

Desting

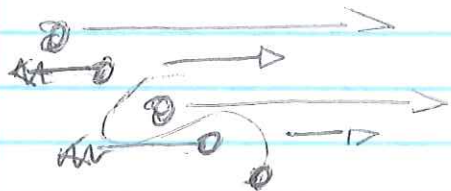
6	6
6	6
6	6
6	6
1.	1.

Ongoing critical analysis of each showing

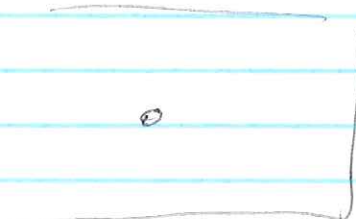
Most of my movement inventions were conceived and choreographed prior to rehearsal. Very few times were they made up on the spot. In fact, besides making minor adjustments here and there, only twice did I choreograph on the spot. Some times formations of floor patterns were written/drawn on paper, other times they naturally evolved visually and physically while working with my dancers, and many times ideas swept through my mind enabling me to just teach and tell from my thoughts.

Each rehearsal definitely had an agenda. One, because I started later than I anticipated, meaning I was working against a dead line. Two, I do not like to waist time. Three, it is more productive for me as a choreographer to be prepared. And lastly, from a dancers aspect, a prepared choreographer is an appreciated choreographer.

The following items are a combination of rough ideas, notes for the dancers during, prior, and after rehearsals, as well as critiques I gave to myself and received. Most entry's are rough. Many things I envisioned and made sense of in my head, so there were no notes to be written, to be included. But some I did write down. Even so, looking back on them enables me to clearly recall each chunk of choreography developed, every moment of details emphasized, and the process of changes we went through.

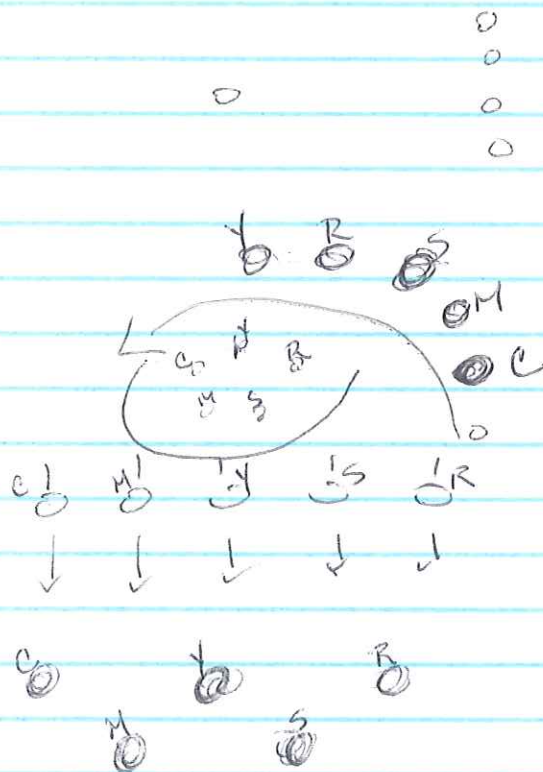
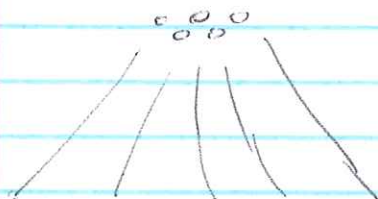


S_0
 R_0



graph

used to name



STUDENT DANCE COMMENT SHEET

CHOREOGRAPHER NAME: Alicia

STRENGTHS:

well crafted material
very strong in terms of musicality
well coached/beautifully danced
interesting musical selection

WEAKNESSES:

very frontal
symmetrical use of space

Notes after 1st video tape

Y - initial body roll

Y - blend fast to slow wipe

Focus on head bend "sadden eyes"

S+M "ahh" grab

M+S+R attitude - R post now again?

Carrie start sold up stage move

✓ attitude diagonal

arms in attitude pass thru

attitude of Y (S+C)

Y - elbow (destroy)

R - last section

Group - don't anticipate end head up

Group - should ^{initiate} all thing together

Carrie - arm in run off before B+M duct

M - walk off slower

Group - roll go back instead of side diag.

Group - watch feet

Group - don't get up + run forward
until music of cue (don't anticipate)

- After adjudication, receiving strengths and weaknesses I am struggling w/ how to correct or make better my weaknesses.

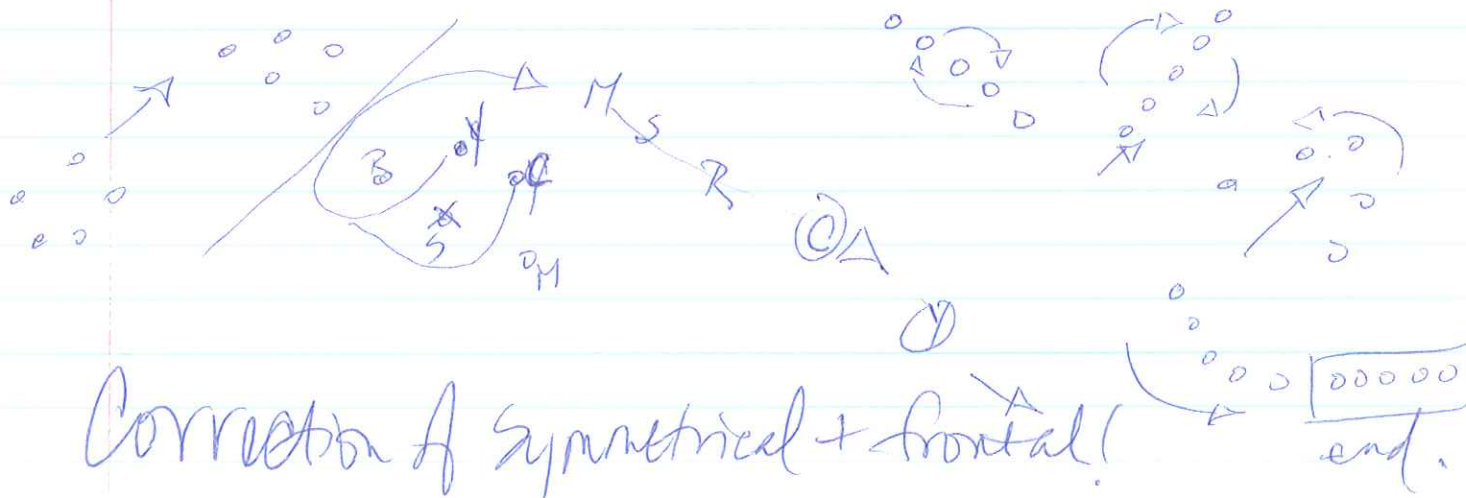
symmetrical
frontal

- Session w/ Liz Maxwell (mentor) was nice → but her ideas were nothing I really felt no wanted.

my vision still felt clear -
yet the frontal formations towards the end were done on purpose to give that confrontational, in your face/leg type of energy.

* Can't think of how to change

* Had a day dream vision!



Correction of Symmetrical + frontal!

end.

3.23.95

Y - Blade hard
Y - don't wiggle toes

R - focus front on hips

S - arms

S - arm of M

C - focus in go arabesque

C - great turn

R - close feet in faces

S - stay in diagonal line

C - don't go too soon

Choy - keep diagonal

M - No grip

C - don't step in place of chainé to start

S - not her

C - keep leg down

1st Run

April 11

Y - forgetting eyes
don't have to do one

C - but down - sore from + more they

M - diagonal rounder around

Stal - watch each other

R - don't much - arm

Bray - more urgency up

R - keep turning up

C - leg fall

2nd

Group from saddled go

M - straighten back arm up & 1st turn

C - good sign adjustment

Student Consent Info : Tuesday 4-18-95

	BIO	PHOTO	INTENTION STATEMENT
Carrie Sayers			
Sacha Bryant	x		
Cori Moriarty	x		
Cristy Candler	x	x	x
George Ashurst	x	x	x
James Crouch			
Trish Ellis			
Yvonne Watkins			
Yvonne Watkins	x		
Alicia Okouchi		x	x

Must have by Thursday

At this point this is the only information I have from those who have responded —
Scott

1st Run

- Cy - roll fuller
- C - focus - want to go
- M - (M S) legs back
- Group - try not to just place hands on "faces"
- relax arms & legs
- C - arms level, attitude
- Y - arm 'L'
- R - faster (M) motion
- Cy - ~~try~~ closer
- Push

2nd Run

4.18.95

- C - want go
- M - (M S) no relax
- S - arms 'faces'
don't drop arm toward sides
- Y - L
- Y - now too close

NOTES after Tech.

- Y - faster more energy w/ 1st hand
gesture to chin
* make sure she has a spike
- C - don't rush on "They" (floors)
- G - don't rush the oh's roll on floor etc.
- G - keep arm back when running + ~~off~~
- Y - explode more "my soul will be free"
- Y - smoothen attitude to walks
- S - relax arms in back - hold lower by butt
in walks around circle (Y C + Y)
- M - keep feet in parallel - too far apart
(in frantic reaches)
- * G - ☒ 'frantic reaches' - timing off
"KING" hit stronger
- S - don't rush frantic to right to seize
- B + M - hit Right arm stronger - (overhead hit)
- S - beautiful attitude - keep it up!
- G - when running relax arms
energy in body
- C + Y - lead down stage if diag. more
tighter gap
- * G - ☒ diag. sequence to ~~chain~~
chain spins
- Y - remember to be the POINT
- G - out ONE hit out 2 hits

After 1st Dress

- M - No arm in slide down
(diag formation before "face")
- Y - beginning front sink posture.
even though face/focus is down
- M+S - Not set center = so that off foot
- R - step transition sharper/harder
more focus - up a destiny (jerk)
- S (w/ M+R) don't go so far center stage
- C - see the sun to front (match
group diagonals)
- Y - still coming inwards group a
bit more in diag.
- G - timing in floorwork diag.
- G - push! (frank part)
- G - good diag spacer
- G - remember bow

POST CONCERT REFLECTIONS

Coming to the decision of what to do for my final project at Loyola was tough. Once I found the music, somehow movement cried out and the path was shown. The actual teaching of and rehearsing with my dancers, went outstanding. My choreographic inventions were true to my state. I really appreciated the way my piece unfolded, taking the audience through a variety of energy, emotion, and stimulation. It may not have been a piece for everyone, but regardless if they liked or didn't like it, they saw something and were effected.

It was natural to see the mistakes and overlook the intent. I am a critic among critiques and a perfectionist beyond need. It was not until I thought about what Judy said that made my vision enchanted. Some people can see the stars, which I can, and some people do not even know where to look. It is not only the reward of the "star," it is the journey through the path that is the celebration. Let yourself see, feel, and find the celebration. I have always been so caught up in getting it right, I'm losing the moments of celebrating.

Honestly, as I looked at my piece the very next night, my dancers danced, expressed, and felt each other like they had never before. That Thursday night performance made all of my frustrations disappear. I felt for the first time, my piece spoke to them. All of the time and effort put in was worth it.

**Aesthetic Statements
of
Alicia Okouchi
and teammate
Stephanie Snyder**

Alicia Okouchi

May 1, 1995

Sr. Thesis

ALCIA OKOUCHI : PERSONAL AESTHETIC

The Review

Concluding the Student Dance Concert at Loyola Marymount University, Senior dance major Alicia Okouchi presented her latest choreographic venture. The music, composed by George Micheal, entitled "They Won't Go When I Go," was an interesting choice. Being a male vocalist with all women dancers, gave a unique flavor to the mood and tone of the piece.

From the first moment of the piece, a deep heartfelt mood was felt. As Junior dance major, Yvonne Watkins stood by herself, rocking back and forth, the audience was set up with the sensation of being alone, but not lonely. Existing among darkness, this solo dancer is seen only by a simple white light shining in from another place.

As another dancer, Junior dance major Rachel Saydak enters, the darkness becomes more encompassing, but Yvonne is still alone. Soon, a surge of energy, vibrantly colored red, fills the stage as the remaining dancers enter the stage. This piece entitled "Not To Be Told," takes the audience on an emotionally

visual journey. All five dancers take the viewer from softly intense gestures to fiercely explosive technical feats.

Although "Not To Be Told" is told through five beautiful women, with an array of transitions and formations to visually stimulate the senses, Okouchi's piece is not an easy one to watch. There are many moments that the audience is confronted. There are many movements the dancers are expressive. "Not To Be Told" is a piece that has quirks and volume that will effect and move you. This movement may not be gentle, but it will be honest and pure.

Pay the \$3, take a date or two. Enjoy the concert, happy dancing to you!

My Piece

As I previously stated, I wanted to incorporate the best of two worlds. The theater of concert dance with the flash of commercial dance. Within both arenas lies a rainbow of possibilities. In concert dance, I wanted to explore an extravagant spectrum of movement. Movement ranging from pedestrian, to minimal distal ends, to the functional use of the parallel position. I wanted to use the stage space to its fullest. With the use of entrances and exits I was able to change the volume of intent, visually. In my familiar commercial/media dance realm, the use of presentational aggressive boldness was the intense flavor put into the movement. Fusing not only the forms and styles of dance together, intertwining the movement itself was the twist.

Many contrasting energy focuses were made as articulation was sculpted, thrown, and given to the dancers as well as the audience. Movement inventions filled the spectrum from strait upright lines to jagged jerked anxiousness. Since my foundation as a dancer came from a very technical ballet based background, I wanted my modernish piece to stay within the more 'dance' form instead of the post modern, more concept oriented base. However with the foundation of modern, I did incorporate a bit of post modern inventions. There exists, within the transition of the circle, a part where three dancers are simply walking with their arms in back of their body, having no technical feats to entertain with. But soon after, this somewhat simple movement tool, comes a whirl of extravagantly bold technical feats including a coupé grand jete in attitude, attitude turns, visual formations that push the space and really move the dancers, and one of the most challenging tool for any type of ensemble work, the use of unison work.

I gave attention to the music in great detail. Going with it was in tribute to the style that my foundation of dance has come from and going against the music, entirely, was rarely done because I wanted a deep seeded connection with it and the movement and emotion itself. Pushing the music was used to create a sensation of anticipation and desperate anxiousness I so desperately needed.

My Aesthetic

Ever since I was seven years old, I have always been aware

of how a dancer looks. How well she/he put on their make-up, how tall, short, skinny, or fat they were, and definitely how talented as a technician and performer they were. Everything I had done throughout my life had constantly reinforced these supplements to dance. Now being at Loyola, learning about modern dance, I understand that not all dance has to be beautiful, only including beautiful technical people.

However as I am still involved and know the competition out there in the real world, like the commercial circuit, I understand how much looks, body composition, technical feats, and presentation does indeed matter. So now, knowing and experiencing both worlds, my own aesthetic is an interesting one. If I am viewing a modern or post modern piece that is not trying to do, say a Lewitzky piece, where the movement does not need to be emphasized through molding and shapping their body, then it is Ok for me to see a heavy set dancer. But any other type of technical dance existing within the modern, ballet, jazz, tap, etc. worlds, in my eyes, must place a major importance to the dancers body, looks, and the like.

Since I know how incredibly difficult it is to acquire the skill and knowledge it takes to properly execute technical feats of dance, I most definitely desire to see beautiful physical dancers doing it. The more extravagant the better. Be in my face, but do not stay there the whole time. Give me as a viewer, time to absorb and appreciate. Let me, as well as the dancers, breathe and have breath within the dance, within the moment. Visually stimulate my senses by pushing the movement

through space. Touch me emotionally and passionately, not just a robot or a technician. Perform with power, love, and commitment, and most of all, give your soul to the audience, never hold back.

How Successful Was I?

I believe I stayed true to what I knew, gave what I felt, and incorporated what I learned. I kept the beautiful look with the dancers, the extravagance with the costumes, and the emotional journey through the movement. What I felt inside, I gave to my movement. The emotion I wanted to feel, I told to my dancers. The feedback I received touched people more than I had imagined. As long as at least one person in that audience was touched, I feel glad to have created...I feel glad to have created.

Alicia Okouchi

Sr. Thesis

1995

Partner's Aesthetic : Stephanie

When I first came to Loyola Marymount University, I had a very distinct way of interpreting what I thought dance should be. My mind was made up, my eyes were closed to new things, and my attitude was exclusive. To me, dance was for the fit, the beautiful, the young, and definitely, for the skilled.

It has been a little over two years now and I definitely have a new, broader, perspective on what dance is. Once, I would not have been able to put my partner, Stephanie, into my "exclusive" realm of dance. Now I see Stephanie able to be included in dance, just with a different driving force than I would chose to be in.

Since Stephanie is past her period of physically going out for a fierce technical ballet or modern company, she is able to capitalize on what experience and body capability she does have. Stephanie therefore can see herself with the Swiss group, Mummenshantz. She does not see herself involved in any type of "hyper dance." She does not believe in any type of dance that one could potentially physically hurt themselves.

Stephanie recognizes her incapacibilities, physically. Her natural body movement vocabulary does not accept Tahitian dance

and her preference as a spectator does not tolerate Environmental dances that use such devices as ropes with people hanging from New York high rises. She has no interest nor patience for that kind of performance art.

The types of dance Stephanie does enjoy both dancing and watching are the more lyrical swinging types of expression found in Limon and Humphrey techniques. Stephanie also adores the classical style of ballet. Even though she appreciates the foundations of both the modern and ballet techniques that have been developed historically, she believes that students after studying the various techniques should then "go and make something for themselves and not just be a clone of the teacher." In fact, Stephanie herself wishes she could have been an Isadorable so she could then go out and develop her own movement vocabulary.

Where Stephanie does not like extravagant technical feats such as the Bolshoi Ballet, I love their style involving, as Stephanie says, "bruit strength and right angled body parts thrown and trusted into the air." Perhaps one appreciates movement styles and qualities one has potential to do. In both Stephanies and my own preferences, this seems to be the case.

What ever and where ever Stephanie choses to use her skills of dance, I am sure her presentations of her beliefs will be thoroughly thought out. Stephanie may not be able to teach and physically demonstrate a style like Hyper dance, but she will indeed find an avenue fit for her.

The next three years...

As I leave my sheltered community at Loyola Marymount University, I am suddenly faced with the challenge to surpass what and where I once was before being an LMU dance major. Before, being a dancer was my struggle, but now, it is my life. With everything I have learned, from everyone I have encountered, I am no longer the same person, let alone dancer, I once was.

Looking towards the future is both exciting and nauseating. On one hand, I am ready to dance, dance, and dance! On the other hand, I am torn between cities, people, forms and forums of dance. My technical awareness and style has never been better, my mind has never been more open, and my focus has never been so intense. I feel the sensation of performing running through my soul ready to burst out with each new audience. This is when I am convinced that the stage, the theater, is my place to be. The problem is that lack of any real major concert dance company based here in L.A.

Knowing that there is not a company here in Los Angeles that I hunger to be apart of, therefore leads me to the fact of realizing that I would have to pick up and move to another piece of land. I know this

excuse is a stupid silly one, however to me, it is a valid one. Being raised in California, born in Hawaii, I am a weather based person. I hate the rain, and as far as snow is concerned, I only like it as long as I know I can leave it to go back home, whenever I get cold. Not only is feeling the physical comfort and preference a major factor to my life, the psychological effects of the weather also play an infatuated agenda on my livelihood. Unfortunately, this is where the other hand comes in for a grab when I think about where I'd have to live, how I'd have to live, and who I'd have to live without.

As for the dancer in me, I really do not have a passionate desire for any particular concert dance company. I truly wish I did, but I don't. However working in the L.A. commercial/media dance business I am already exposed to, gives me great ideas to excel in myself in this familiar realm. I know the parts of it that work for me, I love the dancers I book gigs with, and I certainly will now have more time to dedicate to make it my career. The problem I am struggling with is my never satisfied adrenaline. Because I have already done "that," I need to push and challenge myself to explore a new arena. I have made a

promise to myself, never will I say to myself "I wonder if," or "I should have." With all of this in mind, I am a bit at odds with myself.

However there is hope! Although my anticipation still runs rampant, I am going to give myself the gift of patience. After graduation, the following week, I will be venturing to Chicago, Illinois. There I will be checking out a concert dance company called Hubbard Street Chicago. Even though they are not hiring any female dancers right now, at least I will see and feel, first hand, if this is the company for me. If Hubbard Street is where I want to be, I will work my butt off to make my new lands, that of Chicago.

If Hubbard Street is not where I want to be, I have been offered to take over the Los Angeles Clipper Girls as their choreographer and director full time. Right now I see many pros and cons in taking this job. I am not quite sure if this is where I want to focus my energy, but after all, it is a job.

For my last plan of action, if neither amounts to anything, I will continue to live in L.A., focus more on gigs from my agent, get my choreography reel together, dance, teach, and choreograph as usual. Hopefully giving myself more time being a dancer instead of a student,

will enable me to excel far greater than I did prior to being a dance major at Loyola.

Then within a year or two, pending on my well being and financial situation, I will go on to get my MFA in dance performance and/or choreography. What ever path I take, I am almost positive I will go on to get at least my masters, and perhaps even a Phd. No matter what, being the way the world is today, education is survival.

Finally, at the peek or even during my "3 year plan," I would love to become a well respected dancer and choreographer. This would intern enable me to have artistic freedom of choreography, funding capabilities of travel, and financial and recognized authority to be an entrepreneur of my own "Land of Oz body center."

M E M O R I E S

It is my first day at LMU, THE Chair of the dance department Ms. Judith Scalin, is the professor. My very first class in something called "Fundamentals of Dance Composition." I'm in my leotards and tights, she is in her leotards and tights, the class is spread out in the center of the floor in their leotards and tights, we are all ready to dance, so I thought. All of a sudden Judy starts chirping, groaning, ahing, oohing, and jumping up and down flapping like a bird on speed! I can still feel my body completely frozen. That moment in time filled my being with so many emotions. The feeling of awkwardness, uncertainty, abandonment, reluctance, and surprise. I was so overwhelmed I didn't have time to let myself go to a place of curiosity and wonder. Instead, my body literally froze as my mind went racing. Why did I work so hard to come here? Why am I paying so much to "chirp?" And why Have I left my career and fellow dancer friends to come here?

Then in an instance, barely knowing their names, Rachel Saydak on one side of me, Yvonne Watkins on the other, squeezed my hands and smiled. Not even knowing them, yet feeling their care and understanding, made it bearable to stay.

That first comp class with Judy was a hard one. I struggled with everything from movement to personal intense issues.

Through that process of adjustment at LMU into the concert dance world. Judy has become such a part of my soul. I know I will

never be without. I can not believe that I have connected, been influenced by, and admired a person, so seemingly opposite from myself, like my mentor, Judy.

Scott Heinzerling felt the wrath of Alicia in his Modern II class. To this day I am still reminded of that fateful discussion of how a Black man jumping on a White man was considered to be dance? I never though my mind would change to be as inclusive as it has. Never did I imagine dancing/performing in a unitard with bare feet and a bun. And never had I even known how purely physical Hyper dance, in the concert dance spectrum, would be. I guess I have come full circle in my short two and a half years here at LMU. From my first study using music performing a Hip Hop piece, to my final styles and forms study of Isadora Duncan.

Lady Walquer-Vereen. Oh what a sight, sound, and force! I may have had a difficult time with her as my choreographer, but all of the other inspiring words and glances she gave, surpass any amount of bad craziness between us. No matter how old I get, when I think about Lady, I will always think of her with love, a little bit of laughter, and a lot a bit of thunder!

I will never forget the bunnies on Lawrence Blake, Mr. Ballet. Wow-what a teacher he was. Fierce. Intolerable. Demanding. Boy do I miss him. Oh speaking of Lawrence, I surely will never

do thousands of sit-ups, "You are the Devil!" Oh my gosh, I lost it. I never have gotten such a bad side cramp while trying to hold in my laughter and doing a thousand more sit-ups like I did that day.

Who knew that the dancer, Janet Snyder, that came up to me the very first week of Modern telling me, "You use to be my instructor at USA camp" (making me feel like a dinosaur), would turn out to be such a unique friend during my LMU years.

From the moment I got into LMU I tried with all my might to get out. Like a Hurricane I came in and in a Hurricane I rambled through. But it truly has been a journey filled with life, love, and laughs. It was definitely a struggle, but it has been the most enriching struggle of my life. I take with me, from my few years here at Loyola, the crazy faces of Holly, the mother hen carings from Rachel, the openness of my comp class, the blood and shin splints from the stage, the freedom and confidence to make her vision my own from Yvonne, and the "I can't believe I am going to dance in front of thousands of people with a basket of flowers in my hand!" If it was not for the inclusive attitude from Judy, I know without a doubt, my LMU days would have not be the enlightened struggle it was.

I am not the same person I once was. I will never see or feel the way I once did. And I will never forget the commitment it takes in being the person, I now am.